

OCT 18 1917  
UNIV. OF MICH.  
LIBRARY

# The Classical Weekly

VOL. XI.

MONDAY, OCTOBER 15, 1917

No. 3

## GRAPHIC LATIN

### The Entire Language at Four Glances

The eight parts of speech, outlined in full with forms, rules and examples, are arranged on four charts for study and use in the class-room. Chart I., THE NOUN; Chart II., THE ADJECTIVE AND THE ADVERB; Chart III., THE VERB; Chart IV., THE PRONOUN, THE PREPOSITION, THE CONJUNCTION, and THE INTERJECTION.

***"At a glance the student can see the  
essential parts of Latin Grammar"***

—Frank T. McClure, Teacher, Allegheny High School, Pittsburg, Pa.

### Adopted

for general classroom use by teachers in over sixty regular High Schools and twenty Private Schools *the first year*.

### Handy in Form

The four charts, each 14x18 inches, appear on the four double pages of a 10-page pamphlet, 9x14 inches, of heavy, white, durable, ledger paper. The pamphlet is folded once and glued in an extra heavy, tough, manila cover, 7x9 inches, which protects the charts perfectly and reduces them to handy form when not in use. The outfit is practical and extremely simple to operate.

### Price per copy, 40c

10% discount on orders of 1 dozen or over.

Transportation charges prepaid.

Address the author,

**JOHN C. GREEN, Jr.**

*Latin Instructor, BLAIR ACADEMY*

BLAIRSTOWN, N. J.



**FOR SECOND YEAR LATIN**  
**Sight Reading in Latin**

Edited by **HIRAM H. BICE**

159 pages    50 cents

A book of interesting reading matter drawn from many sources, among which are Caesar's "Gallic War", Books III to VII, "Civil War", and the "Lives" of Nepos. Each exercise is complete in itself. This material is preceded by thirty selections of easy Latin, drawn from many sources.

The helps to the student are provided in just the right proportions, adequate yet not too full.

The plan of the book is so flexible that teachers may use such of the material as they see fit. Sight reading with this book is a genuine pleasure to both student and teacher.

**GINN AND COMPANY**

70 FIFTH AVENUE

NEW YORK

**NEW SYLLABUS LATIN**  
**FOR NEW YORK STATE**

"As to the manner in which I compared PEARSON'S ESSENTIALS OF LATIN with the new Latin Syllabus, I will say:

I checked off on the syllabus each new word found in the Pearson vocabulary, and found that it included 96% of the required list.

**96%**

Next, I examined the Latin readings required and found that the selections from Viri Romae given in Pearson answered the requirement. The grammar work is fully adequate. I shall not hesitate to use the book in my work next year".

**96%**

MINNIE TRAPANI,

Teacher of Latin, Congers, N. Y., and Secretary for Rockland Co., New York State Classical Association.

**ESSENTIALS OF LATIN FOR BEGINNERS—Revised Edition**

By **HENRY C. PEARSON**, Principal Horace Mann Elementary School, Teachers' College, Columbia University.

**AMERICAN BOOK COMPANY**

New York

Cincinnati

Chicago

Boston

Atlanta

# THE CLASSICAL WEEKLY

Entered as second-class matter November 18, 1907, at the Post Office, New York, N. Y., under the Act of Congress of March 1, 1879

VOL. XI

NEW YORK, OCTOBER 15, 1917

No. 3

## ROMAN FACTORIES

A knowledge of ancient economic conditions is to be obtained, not directly from ancient treatises, but indirectly, by collection of widely separated material, much of which is linguistic. So we may prepare to answer the questions, Did the Romans have factories? Were they like our modern factories?, by a study of the Latin verbal equivalents of the English word 'factory', combined with a survey of the passages in which these Latin words are found.

The equivalents for 'factory' suggested by dictionaries are *fabrica* and *officina*. Of these, *fabrica* is used in the concrete sense very infrequently and then with a very restricted meaning. Terence<sup>1</sup> uses it of a carpenter's shop. Cicero<sup>2</sup> applies it to the forge of Vulcan: Vulcanus, qui Lemni fabricae traditur praeuisse. This is its usual meaning, the workshop of a *faber*, a worker in hard materials, not a general artisan<sup>3</sup>. Quintilian<sup>4</sup> declares that *fabrica* was not a word of good standing in his time, but it is not clear whether he is referring to its abstract or to its concrete significance.

*Officina*, therefore, as a more frequent word, of a wider meaning, seems the better translation of the English word 'factory'. Derived by syncopation from *opificina*<sup>5</sup>, it denotes a place where work was done by artisans, *opifices*<sup>6</sup>, or *artifices*<sup>7</sup>. It is thus to be distinguished from an *apotheca*, where things were stored away, and from a *taberna*, where things to be sold were placed on exhibition. In one passage<sup>8</sup>, Suetonius seems to apply *officina* (*officinas promercalium vestium*) to a dry-goods store (i. e. he makes it = *taberna*), though some understand the passage as referring to a factory for the manufacture of ready-made clothing. In general, however, the distinction laid down above between *officina*, *apotheca*, and *taberna* is observed. The principal Greek equivalents for *officina* were *συνέργιον* and *ἐργαστήριον*<sup>9</sup>. The head of an *officina*, the master workman or superintendent, was an *officinator*<sup>10</sup> or

*officinatrix*. In numerous passages<sup>11</sup>, *officina* occurs in a figurative sense.

Cicero, for example, applies it to the schools of the philosophers and the rhetoricians; Seneca uses it of the place where exposed children were mutilated that they might become professional beggars. Horace calls Canidia a 'glowing distillery (*officina*) of Colchian poisons'; and Juno and Ceres, in Apuleius's tale, bid Venus suppress Cupid, 'the public workshop of feminine failings', *vitiorum muliebrium publicam praecludas officinam*. In such figurative passages *officina* requires *quasi* or *tamquam* or other particles of apology, as a rule, only when used in a good sense<sup>12</sup>. This striking fact seems to indicate that the word was in frequent daily use, though the preeminently political and military character of the Latin literature which has been preserved to us makes it a rather rare word, except for that repository of industrial and technological terminology, Pliny's *Naturalis Historia*. There can be little question, however, that it is the best obtainable equivalent for our word 'factory'.

The breadth of the term will be made still clearer by a classification of the places to which *officina* was applied. It will be found that they may be divided into two classes: first, what may be called *shops* or *studios*, in which, from the nature of the work there done, production was possible only on a small scale; and, secondly, what we should call factories, where, from the nature of the industries, large-scale production was possible and may have been practiced.

In the first class, the shops in which wholesale production was obviously impossible, must be placed an artist's studio<sup>13</sup> and a barber-shop<sup>14</sup>, perhaps also a poultry-house (*ornithon*)<sup>15</sup>.

The second class, the establishments capable of wholesale production, was a far larger group. Most frequently mentioned, perhaps, are the armorers' shops<sup>16</sup>, common sights in every ancient city. Here were manufactured of iron and bronze, and, in times of stress, of even more valuable materials, the weapons

<sup>1</sup>Adelphi 584, 716.

<sup>2</sup>De Natura Deorum 3.55.

<sup>3</sup>Compare Blümner, *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern*, 2.166; Vegetius, *Mil.* 2.11 *fabricae* <armorum>.

<sup>4</sup>3.34.

<sup>5</sup>Plautus, *Mil.* 880; Julius Valerius, *Gesta Alexandri* 3.83.

<sup>6</sup>Cicero, *De Officiis* 1.150 *Opifices omnes in sordida arte versantur, nec vero quicquam ingenium est habere officinam*. This is the stock passage to show the Roman contempt for the trades.

<sup>7</sup>Pliny, *N. H.* 36.195; Vitruvius 3. Praef.

<sup>8</sup>De Grammaticis 23.

<sup>9</sup>Corpus Gloss. Lat. s. v.

<sup>10</sup>Vitruvius 6.9 *cum opus perfectum adspicietur* <subtiliter, officinatoris probabitur exactio, in contrast with the credit due the architect for an excellent design; Apuleius, *Met.* 9.6; *Corpus Gloss. Lat.*, s. v.; Index, Orelli-Henzen, s. v.

<sup>11</sup>Cicero, *De Legibus* 1.36, *Orator* 40, *De Oratore* 2.57, *De Finibus* 5.7, *Phil.* 2.35, *Paradoxa* 5, *Pro Sexto Roscio* 134; Horace, *Epod.* 17.35; Livy 39.8.7, 39.10.6; Pliny, *N. H.* 11.188; Seneca, *Controversiae* 5 (10), 33.2; Valerius Maximus 3.1.2, 4.8. Ext. 2; Apuleius, *Met.* 5.31; Dictys Cretensis 2.16.

<sup>12</sup>Krebs, *Antibarbarus der Lateinischen Sprache*, s. v.

<sup>13</sup>Pliny 34.46, 35.81, 35.143.

<sup>14</sup>Id., 36.105; Porphyrio, on Horace, *Serm.* 1.7.2.

<sup>15</sup>Columella 8.3.1, 8.3.8, 8.4.3, 8.5.19.

<sup>16</sup>*Bellum Alexandrinum* 2.2; Caesar, *B. C.* 1.34.5; Cicero, *Phil.* 7.13, *Piso* 87; Nepos, *Agessilaus* 3.2; Tacitus, *Historiae* 2.82.1; Quintus Curtius 4.9; Ammianus Marcellinus 31.16.7.



which ancient warfare demanded. Akin to these were the smithies, the blacksmith's forges, the places for the metal-workers<sup>17</sup>. But the term *officina* was applied to a great variety of industrial establishments: to a mint<sup>18</sup>; a cobbler's shop or shoe factory<sup>19</sup>, a glass factory<sup>20</sup>; a paper mill<sup>21</sup>; chemical factories, as in the white<sup>22</sup> and red lead<sup>23</sup> industries; indigo factories<sup>24</sup> and dyers' establishments<sup>25</sup>; the fullers<sup>26</sup> and the tanners' establishments<sup>27</sup>; chemical laboratories or drug factories<sup>28</sup>; houses for the production of medical and surgical devices<sup>29</sup>; places where perfumery<sup>30</sup> and lamp-black<sup>31</sup> were made; food factories, where, for example, fish-sauce was manufactured<sup>32</sup>; and even places where incense was prepared for the market<sup>33</sup>. Seneca<sup>34</sup>, in a tirade on the luxuries of civilization, groups together, as *offinae*, the establishments of weavers, smiths, perfumers, and singing and dancing masters. The term *officina* was used to designate both the potteries<sup>35</sup> and the brickyards<sup>36</sup>. Inscriptions on fresh blocks of marble<sup>37</sup> show that *officina* was also the designation of stone quarries, as well as of the shop of a stone-cutter, where marble columns were shaped<sup>38</sup>.

By this varied list of industrial establishments to which the Romans gave the term *officina*<sup>39</sup>, the existence at Rome of something corresponding in a general way to our factories seems well established. How close was this correspondence? According to the definition given in the Century Dictionary, s. v. Factory, 4, large scale production, usually by means of highly complex machinery, oftentimes with large numbers of highly specialized workmen, is the essential characteristic of the modern factory. It is dependent upon economic conditions in which the labor supply can move with freedom from place to place, and in which the raw materials of production and the finished products can be widely and cheaply gathered and distributed. Most important of these economic conditions perhaps are widespread industrial and political peace; easy means of communication, railroad, telegraph, telephone, and universal postage; common media of exchange, and a stable system of trade and financial credit.

<sup>17</sup>Bellum Africanum 20.3; Cicero, Verr. 4.54; Horace, Carm. 1.4.8; Phaedrus 4.8.3; Seneca, Epp. 90.19; Pliny 8.222, 13.128, 16.23, 18.89, 28.226, 33.139, 33.145, 34.9, 34.68, 34.107, 34.134, 35.182, 36.9; Vitruvius 7.8.2; Scriptores Historiae Augustae, XXX Tyr. 8.6.

<sup>18</sup>Livy 6.20.13.

<sup>19</sup>Id., 36.193, 36.195.

<sup>20</sup>Id., 34.175.

<sup>21</sup>Pliny 9.129, 35.46.

<sup>22</sup>Id., 35.143, 35.175.

<sup>23</sup>Id., 24.4; Horace, Epod. 17.35; Porphyrio, on Horace, Serm. 1.7.2.

<sup>24</sup>Pliny 22.117.

<sup>25</sup>Id., 13.17; Seneca, Epp. 90.19.

<sup>26</sup>Columella 8.7.12; Scholiast on Horace, Serm. 2.5.44.

<sup>27</sup>Pliny 12.59.

<sup>28</sup>Epp. 90.19.

<sup>29</sup>Compare the inscriptions *ex of. ex off.* found upon many bricks and tiles, especially of the second and third centuries of the Empire. As Henry Dressel has shown, Introduction to C.I.L. 15.4, in the earlier period *figlina* was used for the general brickyard, while *officina* designated the particular workshop of an individual workman, of which there must have been several in each *figlina*. This appears like a technical division of terminology, unparalleled in any other industry.

<sup>30</sup>Dessau 8716, 8722, 8725.

<sup>31</sup>Pliny 36.90.

<sup>32</sup>*Officina* is sometimes an abstract noun, = 'making', 'formation'; compare Pliny 11.2.

<sup>33</sup>Pliny 10.121.

<sup>34</sup>Id., 18.89.

<sup>35</sup>Id., 33.120, 33.122; Vitruvius 7.9.4.

<sup>36</sup>Id., 14.68, 37.122.

<sup>37</sup>Id., 17.51, 24.175.

Economic conditions in ancient Rome and Italy were apparently favorable for the development of a factory system like the modern. Rome enjoyed industrial and political peace for at least a part of the period of her power. The days when the gates of Janus were closed proved a blessing to industry and commerce. The arts and the trades received a new impulse of life with the release for industrial purposes of the wealth of the world which had already for a long time been pouring into the ruling city on the Tiber. The vast army of slaves, the great trade unions of freedmen<sup>40</sup>, found difficulty in filling the multifarious demands of the ancient metropolis suddenly awakened to all the novel desires of luxurious living. Rome herself exported but little—she could not meet her own needs—, but all sorts of manufactured articles poured in from all parts of Italy and the Empire. The entire known world was connected by that magnificent system of roads which made travel and hence overland commerce comparatively safe. The entire financial world had a single monetary standard, the Roman *denarius*, so that by this convenient medium of exchange trade became easy between distant nations. And lastly, the entire world of business spoke one common tongue, the Greek, the Attic *κοινή*. Conditions, as Christian historians have frequently noted, favorable as never before to the spread of a world-wide religion, were unusually favorable also to the spread of a universal industrial system, perhaps as favorable as in modern times before the invention of rapid transportation.

The ancients knew and practised the advantages of a division of labor. The evidence at Rome dates from the long list of manufactures in Plautus, *Aulularia* 508 ff., a list which, drawn from Greek sources, probably reflects conditions with which the Romans were familiar, down to the imperial inscriptions giving the varied functions of the slaves that made up a *familia urbana*<sup>41</sup>. Even in the production of comparatively simple articles, as a vase, several artisans were engaged<sup>42</sup>. Furthermore, about the middle of the first century B. C., the Romans recognized and took advantage of the adaptability of certain districts to certain classes of manufactures, that is, they divided labor not merely among individuals but also among towns and communities<sup>43</sup>. In general, however, the division of labor practised by the Romans appears never to have been as extreme as in modern industries, in which many of the workmen have little or no conception of the general process of manufacture or of the purpose of the completed article. The ancient workman seems to have preserved much of the spirit and pride of the artisan.

The Romans were also familiar with large scale production, which is another feature of the modern industrial system. In many industries we hear of large

<sup>40</sup>Compare Waltzing, *Étude Historique sur les Corporations professionnelles chez les Romains*.

<sup>41</sup>Compare e. g. Dessau 1514; Dill, *Roman Society from Nero to Marcus Aurelius*, 282.

<sup>42</sup>Compare Augustine, *De Civitate Dei* 7.4.

<sup>43</sup>Compare Ferrero, *The Greatness and Decline of Rome*, 2.134.

bodies of slave workmen, as for example the *plurimi librarii* used by Atticus in the publishing business<sup>44</sup>. Large scale production of tiles and bricks is proved by the use of wooden or metallic stamps to mark the manufacturer's name upon them. But here another difference is to be noted between ancient and modern conditions: while produced in large numbers, the products of ancient industry were never identical. The day of universal parts was still distant. In this respect also Roman craft did not lose its artisan character. The finished product tended to reflect the skill and the taste of the individual workman.

The chief reason for the individuality of Roman workmen and of the finished product was the lack of high-power machinery. The Romans had some knowledge of machinery. In addition to mechanical contrivances in warfare, forms of simple industrial machinery, such as the olive-press and the wine-press, were in common use. Such machines required but few workmen and had but a limited capacity. The use of complicated machinery is conditioned upon the possession of adequate means of producing power; and in the classical period the Romans did not even know the use of water-wheels.

This lack of mechanical means for the production of power seems the chief reason why the Roman *officinae* did not correspond exactly to our factories. Rome's great industrial revolution of the first century B. C.<sup>45</sup>, with the economic conditions that accompanied and followed it, including the adoption of such sound economic principles as the division of labor and large scale production, never culminated, as did the industrial revolution of the nineteenth century, in a great factory system. The growth of the modern factory has been conditioned and accompanied by the development of high-power engines and high-power machinery; and it was for lack of the latter that the Roman *officinae* were never factories in the full sense of the modern term, but rather great workshops in which each workman and each product retained its own individuality.

SMITH COLLEGE.

F. WARREN WRIGHT.

#### HORACE AND OMAR KHAYYAM<sup>1</sup>

Love and wine persist as themes of lyric poetry. If one were asked to indicate a correspondence between Horace and Omar Khayyam, one would think first, perhaps, of these topics common to both. The similarity, however, lies deeper than this. It is to be found not in the fact that the two poets treat the same themes but rather in the attitude assumed toward the material world, or, to put it more comprehensively, in their philosophy of life. For them the present is the only living truth: yesterday is dead and to-morrow yet unborn. In both the uncertainty of the future is con-

tinually dwelt upon. In fact, in the Odes and in the Rubaiyat there is a striking parallelism not only in theme and philosophic attitude toward life but even in particular expression. Andrew Lang has said:

The great charm of all ancient literatures, one often thinks, is the finding of ourselves in the past. It is as if the fable of repeated and recurring lives were true; as if in the faith, or unbelief, or merriment, or despair, or courage, or cowardice of men long dead, we heard the echoes of our own thoughts, and the beating of hearts that were once our own.

It seems to us that in Omar Khayyam we may almost find a reincarnation of the spirit of Horace and in both poets the eternal soul of the human race. The similarity is so great as to invite particular comparison. In some cases even the words employed are nearly identical.

Wake! For the Sun who scatter'd into flight  
The Stars before him from the Field of Night,  
Drives Night along with them from Heav'n and strikes  
The Sultan's Turret with a Shaft of Light.

Rubaiyat I.

In Horace, Odes 3.21.34, we have a similar expression in a more condensed form: *dum rediens fugat astra Phoebus*.

Certain lines of Milton (L'Allegro 49-50) are of interest in this connection:

While the cock with lively din  
Scatters the rear of Darkness thin.

We have some expressions of like thought in praise of wine. In fact wine seems to receive more attention than love.

Ah, my Beloved, fill the cup that clears  
To-day of past Regret and future Fears.

Rubaiyat XXI. 1-2.

siccis omnia nam dura deus proposuit neque  
mordaces aliter diffugiunt sollicitudines.  
Quis post vina gravem militiam aut pauperiem crepat?

Odes 1.18.3-5.

nunc vino pellite curas.—Odes 1.7.31.  
A Book of Verses underneath the Bough,  
A Jug of Wine, a Loaf of Bread—and Thou  
Beside me singing in the Wilderness—  
Oh, Wilderness were Paradise enow!

Rubaiyat XII.

Hic in reducta valle caniculae  
vitabis aestus, et fide Teia  
dices laborantis in uno  
Penelopen vitreamque Circen;  
hic innocentis pocula Lesbii  
duces sub umbra.—Odes 1.17.17-22.

Waste not your Hour, nor in vain pursuit  
Of This and That endeavour and dispute;  
Better be jocund with the fruitful grape  
Than sadder after none, or bitter Fruit.

Rubaiyat LIV.

sic tu sapiens finire memento  
tristitiam vitaeque labores  
molli, Plance, mero, seu te fulgentia signis  
castra tenent seu densa tenebit  
Tiburis umbra tui.—Odes 1.7.17-21.

<sup>44</sup>Nepos, Atticus 13.3.

<sup>45</sup>Compare Ferrero, 1.309 ff.

<sup>1</sup>This paper is essentially a comparison of the Odes of Horace with Edward Fitzgerald's version of the Rubaiyat of Omar Khayyam (fourth edition).

So while the Vessels one by one were speaking,  
The little Moon look'd in that all were seeking:  
And then they jogg'd each other, "Brother! Brother!  
Now for the Porter's shoulder-knot-a-creaking!"  
Rubaiyat XC.

Hic dies anno redeunte festus  
corticem adstrictum pice demovebit  
amphorae fumum bibere institutae  
consule Tullo.—Odes 3.8.9-12.

The occasions of celebration in the last two quotations may be different, but the ideas are not dissimilar.

We have also a large number of lines in both poets dealing with the flight of time, the ephemeral character of human existence and the impossibility of gaining much knowledge in so short a time, the inevitability of death, the inscrutability of the future, and the enjoyment of the present.

And, as the Cock crew, those who stood before  
The Tavern shouted—"Open then the door!  
You know how little while we have to stay,  
And, once departed, may return no more".

Rubaiyat III.

Damna tamen celeres reparant caelestia lunae;  
nos ubi decidimus,  
quo pius Aeneas, quo Tullus dives et Ancus,  
pulvis et umbra sumus.—Odes 4.7.13-16.

The Bird of Time has but a little way  
To flutter—and the Bird is on the Wing.

Rubaiyat VII. 3-4.

Truditur dies die,  
novaque pergunt interire lunae.—Odes 2.18.15-16.  
There was a Door to which I found no Key;  
There was the Veil through which I might not see:  
Some little talk awhile of Me and Thee  
There was—and then no more of Thee and Me.  
Rubaiyat XXXII.

Prudens futuri temporis exitum  
caliginosa nocte premit deus,  
ridetque si mortalis ultra  
fas trepidat.—Odes 3.29.29-32.

Ah, make the most of what we yet may spend,  
Before we too into the Dust descend;  
Dust into Dust, and under Dust, to lie,  
Sans Wine, sans Song, sans Singer, and—sans End!  
Rubaiyat XXIV.

Vitae summa brevis spem nos vetat incohare longam.  
Iam te premet nox fabulaeque Manes  
et domus exilis Plutonia; quo simul mearis,  
nec regna vini sortiere talis,  
nec tenerum Lycidan mirabere, quo calet iuventus  
nunc omnis et mox virgines tepebunt.—Odes 1.4.15-20.

Sapias, vina liques, et spatio brevi  
spem longam reseces.—Odes 1.11.6-7.

O threats of Hell and hopes of Paradise!  
One thing at least is certain,—This Life flies;  
One thing is certain and the rest is Lies;  
The Flower that once has blown for ever dies.  
Rubaiyat LXIII.

Nulla certior tamen  
rapacis Orci fine destinata  
aula divitem manet  
erum.—Odes 2.18.29-32.

Alike for those who for To-day prepare,  
And those that after some To-morrow stare,  
A Muessin from the Tower of Darkness cries,  
"Fools, your Reward is neither Here nor There".  
Rubaiyat XXV.

Quid sit futurum cras, fuge quaerere et  
quem Fors dierum cumque dabit, lucro  
appone nec dulcis amores  
sperne puer neque tu choreas,  
donec virenti canities abest  
morosa. Nunc et campus et areae  
lenesque sub noctem susurri  
composita repetantur hora.—Odes 1.9.13-20.

A Moment's Halt—a momentary taste  
Of Being from the Well amid the Waste—  
And Lo!—the phantom Caravan has reach'd  
The Nothing it set out from—Oh, make haste!  
Would you that spangle of Existence spend  
About the secret—quick about it, Friend!  
A Hair perhaps divides the False and True—  
And upon what, prithee, may life depend?  
Rubaiyat XLVIII-XLIX.

Dum loquimur, fugerit invida  
aetas: carpe diem, quam minimum credula postero.  
Odes 1.11.7-8.

And those who husbanded the Golden grain,  
And those who flung it to the winds like Rain,  
Alike to no such aureate Earth are turn'd  
As, buried once, Men want dug up again.  
Rubaiyat XV.

Pallida mors aequo pulsat pede pauperum tabernas  
regumque turris.—Odes 1.4.13-14.

Aequa tellus  
pauperi recluditur  
regumque pueris.—Odes 2.18.32-34.

Think, in this batter'd Caravanserai  
Whose Portals are alternate Night and Day,  
How Sultan after Sultan with his pomp  
Abode his destin'd Hour, and went his way.  
Rubaiyat XVII.

Sed omnis una manet nox,  
et calcanda semel via leti.—Odes 1.28.15-16.

Compare also, Catullus 5.4-6:

Soles occidere et redire possunt:  
nobis, cum semel occidit brevis lux,  
nox est perpetua una dormienda.

The Moving Finger writes; and, having writ,  
Moves on: nor all your Piety nor Wit  
Shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.  
Rubaiyat LXXI.

Cum semel occideris et de te splendida Minos  
fecerit arbitria,  
non, Torquate, genus, non te facundia, non te  
restituēt pietas.—Odes 4.7.21-24.



Eheu, fugaces, Postume, Postume,  
labuntur anni, nec pietas moram  
rugis et instanti senectae  
adferet indomitaeque morti,  
non si trecentis, quotquot eunt dies,  
amice, places inlacrimabilem  
Plutona tauris.—Odes 2.14.1-7.

As we began in the morning, it may not be out of place to end in the evening.

Yon rising Moon that looks for us again—  
How oft hereafter will she wax and wane;  
How oft hereafter rising look for us  
Through this same Garden—and for one in vain!

And when like her, oh Saki, you shall pass  
Among the quests Star-scatter'd on the Grass,  
And in your joyous errand reach the spot  
Where I made one—turn down an empty glass!  
Rubaiyat C-CI.

ibi tu calentem  
debita sparges lacrima favillam  
vatis amici.—Odes 2.6.22-24.

Horace, in Odes 3.30, boasted that his work would be known as long as Rome endured. His poetry, like the Rubaiyat, is not of any one clime, or race, or period of time, but universal and eternal. Wherever wise men gather together these poets are known and loved. Thomas Bailey Aldrich has given beautiful expression to this thought. And his words, written of Omar Khayyam, are not less true of Horace:

Sultan and Slave alike have gone their way  
With Bahram Gur, but whither none may say.  
Yet he who charmed the wise at Naishapur  
Seven centuries since, still charms the wise to-day.

LAKEWOOD, N. J.

HERBERT EDWARD MIEROW.

## REVIEWS

The Glory that was Greece. A Survey of Hellenic Culture and Civilization. By J. C. Stobart. Philadelphia: J. B. Lippincott Company (1915). Pp. xxv + 292. \$2.50.

This is a new edition of a sumptuous English volume which first appeared in 1911, to which a companion volume, entitled *The Grandeur that was Rome*, was added in 1914. Mr. Stobart is well equipped in archaeology, history, and literature. He has experienced the extraordinary sense of illumination which one feels on turning from linguistic study to the examination of objective antiquity on the actual soil of the classical countries, and then the added interest with which realities are invested by the literary records of history.

His object is to present a general and vivid picture of ancient Greek culture, and he includes history, politics, religion, and philosophy with art and literature. There are ninety-two beautiful plates, several of which are colored, and thirty-four illustrations in the text. Most

of them are excellent, though the view of the Erechtheum (Plate 49) is antiquated and the Laocoon Group (page 264) is given with erroneous upstretched right arm. There is an Introduction on Hellenism: The Land and its People, and there are chapters on

I. Aegean Civilization. A New Chapter in History: Crete, the Doorstep of Europe: Progress of Aegean Culture: The Mainland Palaces, Mycenae and Tiryns: The Makers of Aegean Art; II. The Heroic Age. The Northern Invaders: Homer and the Achaeans: The Shield of Achilles: Kings and Gods: Art of the Epic Period: The Hero's Home: Hesiod's World; III. The Ages of Transition. The Coming of Apollo: Athletics: Sparta: Pallas Athene: Tyranny and Culture: Ionia: The West; IV. The Grand Century. The Rise of Athens: Pheidias: Ictinus and the Temple-builders: Tragedy and Comedy: Aëdōs; V. The Fourth Century. Athens: Sparta and Thebes: Fourth-century Culture: Sculpture: The Other Arts: Literature and Philosophy; VI. The Macedonian World. Alexander and his Work: Alexander in Art: Alexandria: Athens and her Philosophers; VII. Epilogue.

There is a Glossary of technical terms, which is fairly good, though we might question some of the definitions. Thus, the entablature is defined to include the cornice as well as the architrave and the frieze. Entasis is hardly explained by "a system of optical correction employed in Greek architecture". Parabasis is not the "ode sung by the chorus in Greek drama at their entrance on the stage". The chorus is often present a long time and says much before it turns and addresses the audience in the parabasis. In the text and Glossary I have detected no revision throughout such as is mentioned in the Preface. Except for a change in the placing of a few of the illustrations the first 269 pages are almost identical in the two editions.

The Glossary is followed by a select Bibliography much extended beyond that in the first edition, in which, however, many titles are still missing. Hall's *Aegean Archaeology*, and the new edition of Gardner's *Greek Sculpture* (not that with an Appendix separate) perhaps appeared too late to be included. In a book which is to be sold to Americans as well as Englishmen, Fowler and Wheeler's book, *Greek Archaeology*, should be mentioned. Harrison and Verrall's *Mythology and Monuments of Ancient Athens* is out of print; Professor Weller's *Monuments of Athens* (*THE CLASSICAL WEEKLY* 7.222-223) should take its place in a bibliography. The only American title actually included in the book is Ferguson's *Greek Imperialism*. One feature of the new edition is the adding in the Glossary and Index of accents and quantity marks to the proper names and Greek words in order to assist the non-classical reader to the correct pronunciation. The accent is to indicate the stressed syllable, but we find, unfortunately, many mistakes in both accents and quantities.

The book is so splendidly gotten up and the style is so charming (even humorous at times) and there is so much sound judgment and wide learning that the second edition will undoubtedly find a ready market. In a third edition some of the following points might also be

considered. On pages XIII<sup>1</sup> and 106 the temple at Corinth is called the oldest temple in Greece and Corinth is said to have been the first to erect a Doric temple in Greece proper; but the old Argive Heraeum and the Heraeum at Olympia are older. On page XV, page 172, Plate 51, and page 218 we have the idea that the discovery of the Agias statue has proved that the Apoxyomenus is not a true example of the work of Lysippus and that the Agias gives us a very fine example of the style of Lysippus, an idea which seems to be generally accepted but which is far from being proved. Mr. Stobart knows the latest discoveries and publications. He knows Ridgeway's writings, including his *Origin of Tragedy*, and accepts some of the theories of his *Early Age of Greece* (of which only one volume has appeared, though on page 271 Mr. Stobart speaks of two volumes). And yet he does not think that Homer's *Iliad* was written in Mycenaean times, but rather that large parts of Homer were written in the eighth century (52). He thinks (61) that Homer belongs to an altogether lower civilization, typified by the Dipylon vases. He makes him a contemporary of Hesiod and cites (62) Herodotus and the Parian Marble, which sets Hesiod thirty years earlier than Homer, though he does not mention Ephorus, the source of this statement, or the Agon between Homer and Hesiod, which represents an ancient tradition, as a papyrus discovered a few years ago shows. On page 71, the Apollo Belvedere is said to have been carved to suit a decadent taste in the days when Greece had lost the very memory of manliness. The Apollo Belvedere is, however, a copy of a bronze original, perhaps of the fourth century B. C. Some even attribute it to Leochares. On page 82 it is said that only in the later periods is feminine nudity exhibited in Greek art, and yet on page 116, Plate 31, we see a nude woman on the Ludovisi throne, which dates before the time of Phidias (compare also my remarks in *THE CLASSICAL WEEKLY* 8.29). Nor is Praxiteles the first to uncover Aphrodite's loveliness (211). It is hardly true that Sparta has left us no art or literature (94). The Spartans were not unartistic. The British excavations at Sparta have discovered much art, especially in bronzes, wonderful ivories, terracottas, vases, lead figurines, and even sculpture (compare Tod and Wace, *Catalogue of Sparta Museum*, 99 ff.). The 'Cyrenaic' vases are now called Laconian by many scholars. Nor must we forget that Tyrtaeus wrote for the Laconians or that Alcman was a Spartan even if originally from Sardis. On page 142, Plate 39 the whole Aeginetan pediments, perhaps Furtwängler's reconstructions, should be given, not merely three single figures. On page 147 we have a statement, which is found also in Gardner's *Greek Sculpture*, that the east pediment of a temple depicts a scene of peace, the west a struggle. This is a theory to which there are too many exceptions to say that the Greek sculptors formulated any such rule. On pages 158-159 there is no mention or illustration of any of the copies of Myron's *Athena*, only of the *Marsyas*. Even before Penrose,

Pennethorne and others had known that the lines of the Parthenon were not straight (161). It is very unlikely that in the case of the Parthenon the background behind the sculpture of the pediment was red, or that the ground of the metopes was red (162). On the same page, where mention is made of an acroterion, we should be told that the Austrians have discovered fragments of the acroteria and in the British Museum Publication of the Parthenon Sculptures can be seen Praschniker's reconstruction. On page 160 is shown an antiquated reconstruction of the Erechtheum without the windows in the east wall which were discovered by Stevens, and conjectured by Bötticher and others. On page 167 the Theseum is wrongly dated earlier than the Parthenon. On the serpent column at Delphi were inscribed not only the names of those who had taken part in the battle at Plataea (168), but the names of those who had participated in the previous fights against the Persians. It is a memorial not of Plataea, but of all the Persian wars. Nor is it true that a forlorn remnant of it still exists at Constantinople. The entire column with the exception of the three serpent heads is preserved, and all the names can still be read, and even one of the serpent's heads is preserved in the museum at Constantinople. It is time that scholars stopped saying that "the only Greek pictures that we have are the mural frescoes and mosaics of Pompeii" (223). Mention should be made of the wonderful Minoan frescoes and of the many painted stelae from Pagasae and elsewhere.

Despite these and several other minor deficiencies and mistakes which there is not space to tabulate, Mr. Stobart has done a real service in publishing this fine volume, embodying the latest researches. Such charming books are common in Germany and are very cheap. So it is a pleasure to see that the American edition costs only \$2.50, whereas the original edition cost \$7.50.

THE JOHNS HOPKINS  
UNIVERSITY.

DAVID M. ROBINSON.

*The Mythology of All Races. Volume I: Greek and Roman.* By William Sherwood Fox. Boston: Marshall Jones Co. (1916). Pp. lxii + 354.

This is the first of a series of thirteen volumes<sup>1</sup> edited by Louis Herbert Gray, who is well known to students of religion and mythology as associate editor of Hastings's *Encyclopaedia of Religion and Ethics*. It is certainly a stupendous task to bring together in one series the myths of all the world, but the best of scholars have been selected to write the various volumes. The purpose is to collect the myths in such a manner that the mythology of each race shall be seen to form a coherent part of mythology as a whole. The facts are to be presented, and there is to be little, if any, theorizing, so that the work will differ much from Frazer's *Golden Bough*.

<sup>1</sup>The series must be purchased as a whole, at \$6.00 per volume: see the advertisement in *THE CLASSICAL WEEKLY* for November 13, 1916.



Professor Fox has done a difficult task systematically and exceedingly well, and, although there are countless books on classical mythology, students and scholars will welcome this volume as somewhat different. Professor Fox tries to find a basis of fact behind the myths and to interpret them as vehicles of religious thought, and treats the cults and myths topographically, in part: and, as far as I know, these things have been done by him better than in any other English book on Greek and Roman mythology. Professor Fox has digested the enormous literature of the subject, including such recent books as Cook's encyclopaedic volume on Zeus. After the Prefaces and an Introduction discussing the sources, Part I deals with Myths of the Beginning, The Heroes, and The Afterworld; Myths of the Peloponnesus (Arcadia, Laconia, Messene, Argos, Corinth); Myths of the Northern Mainland (Boeotia, Euboea, Aetolia); Myths of Crete and Attica. Then follow chapters on Heracles, Theseus, The Voyage of the Argo, The Tale of Troy, The Afterworld. Part II is devoted to the Greek Gods, ten chapters to the Greater Gods and four chapters to the Lesser Gods. Part III, on The Mythology of Ancient Italy, has only twenty-one pages, showing how much more important Greek mythology is than Roman, although we must remember that gradually most of the national Greek myths became Roman property with little more than a change of names and local identification. There is an interesting Appendix, on Survivals of Ancient Greek Divinities and Myths in Modern Greece, giving a short summary of Lawson's *Modern Greek Folklore and Ancient Greek Religion*; then a similar Appendix on Survivals of Divinities and Myths of the Etruscans and Romans in the Romagna, based on Leland's *Etrusco-Roman Remains*. Then follow Notes (on page 327, it is said that Argos was made the scene of Aeschylus's Agamemnon to please the Argive allies; it would have been well to add that Mycenae had been destroyed by the Argives ten years before the production of the Agamemnon). In the Bibliography, among the works of J. R. Harris should be mentioned also *The Origin of the Cult of Apollo* and *The Origin of the Cult of Artemis*. Professor Baur's article on Tityros, in *The American Journal of Archaeology*, 9.157 ff., Leaf's *Homer and History*, Ridgeway's Second volume on *The Origin of Tragedy*, Della Seta's *Religion and Art*, and some monographs are missing, but the Bibliography on the whole is excellent.

The illustrations are well chosen and beautifully reproduced. They include many works seldom, if ever, pictured before in a book on mythology, such as bronzes in New York and Boston and several vase-paintings. Unfortunately, the text accompanying the numerous beautiful illustrations, especially in the case of the vase-paintings, has several errors, though on the whole it is excellent and has had the benefit of suggestions from Professor Elderkin. Many of the dates are wrong. The Chalcidian vase on Plate II dates about 550, not 650 B. C. In the text to Plate IV, Professor Gardner's

name is four times spelled "Gardiner". The black-figured amphora on Plate VI can hardly date as late as 475 B. C., if that on page 83, also from Gela, dates from the sixth century B. C. The dates given by Professor Fox to many other vases from Gela, which are reproduced, are very doubtful. The head of Hera reproduced on Plate VII is not an original marble of the fifth century B. C., but a Roman copy of an original bronze statue, and is not much superior to the Farnese or the Ludovisi Hera. The vase reproduced on Plate VIII is in Berlin, not in Boston. The copy of the Athena Parthenos reproduced on Plate IX is a statuette, not a statue. The vase on Plate XXIV in New York is published in Furtwängler-Reichhold's *Plates*, No. 116. In the text to Plate XXVI, it should be stated that this vase in Boston is not signed by Aristophanes, though it is a duplicate of one in Boston, which is signed. The Orvieto crater on Plate XXVII dates about 470 B. C. or a little later, but not from the end of the fifth century B. C. On Plate XXIX, the object on the wall is a scabbard, not a quiver; nor is the helmet Corinthian. The Boston amphora on Plate XXXII is published in *The American Journal of Archaeology* 12.406-416. For Plates XXXVII and LXII references should be given to Miss Richter's ideal catalogue of Greek, Etruscan, and Roman Bronzes in the Metropolitan Museum (see *THE CLASSICAL WEEKLY* 9.124-125). The original of Myron's Athena (Plate XL) dates from the second quarter, not from the latter part, of the fifth century B. C. In connection with Plate XLI the Apollo Belvedere is said to be a copy of a Hellenistic bronze, though many scholars date it earlier, some even ascribing it to Leochares. The Lucanian vase reproduced on Plate LV is from the fourth, not from the third century, B. C., and has two Sirens, as in Homer, not three (compare page 262).

I cannot let pass this occasion to protest against the spelling of proper names in such an excellent book meant for the general cultured reader rather than for the Greek specialist. The Latinized or English forms which are familiar in English literature and in general usage should be employed and not such strange words as Attike, Plouton, Delphoi, Boiotian, Mykenaiian, Phoinikian, Oidipous, Meleagros.

THE JOHNS HOPKINS  
UNIVERSITY.

DAVID M. ROBINSON.

*The Greek House: Its History and Development from the Neolithic Period to the Hellenistic Age.* By Bertha Carr Rider. Cambridge: at the University Press (1916). Pp. xii + 272. \$3.25.

Archaeological excavations during recent years have revealed many phases of ancient life. Public buildings, state documents, municipal works and imperial dedications have been recovered, and temples, statues and inscriptions repeatedly testify to the piety and public service of the people. But a reconstruction of the normal course of private life in Greece has been more difficult to achieve, for the people

seem to have lived modestly in order to bestow their substance lavishly on the gods and on the State. But each excavation of any extent made in the recent past has shed some light on this side of ancient Greece until now the cumulative results are considerable, and, while many details are lacking for a complete reconstruction of the private life, no phase of it is entirely unknown.

In the study of the homely life of individuals in their daily intercourse an important subject is that which concerns the arrangements and furnishings of the households of the people and the actual houses in which they reside. Private houses in Greece were never built substantially, as were the temples, and their frail walls have crumbled and disappeared, so that, even when the furnishings of clay and metal have survived, the walls of the houses are recognized only by their stone foundations. Yet in many excavations of sites of varying periods, from the early settlements in Thessaly and Crete to the great Hellenistic towns of Thera and Delos, of Priene and Pergamon, hundreds of houses, uncovered with minute care, have supplied abundance of material for a consecutive study of the structural development of the Greek house, its relation to ethnological problems, its accord and discord with descriptive details preserved in extant literary works. The assembly and arrangement of these results, which are scattered far and wide in many volumes and in articles in periodicals, is the aim of the present work, a "thesis approved for the degree of Doctor of Literature in the University of London".

The writer begins with a description of house remains of the neolithic period in North Africa, and in the West and East Mediterranean. She then discusses the lake dwellings and their modification as revealed in Northern Italy, passing presently to a consideration of Cretan tombs and the round, elliptical, and rectangular forms of early foundations that have been found in the islands and elsewhere in the Greek world. She subsequently treats the early Minoan settlements in Crete, following that subject with a long chapter (IX) on Cretan palaces (80-110). After this the various mainland palaces are discussed before the chapter (XIII) which deals with Minoan private houses, as discovered mainly at smaller town sites like Palaikastro and Gournia, and as illustrated by the porcelain mosaic from Knossos. More space, however, is allotted to Homeric palaces, Chapter XIV (166-209), than to any other subject, although without doubt Homeric palaces have been discussed more than any other type of house mentioned in the book. Miss Rider does not suggest any new theory, or introduce any new matter, but consumes a great deal of

space by repeating the familiar references in Homer not only in full in Greek but with an English translation. The later house of the classical and Hellenistic periods is quickly finished in Chapters XV and XVI, and the book is completed by an Index.

In criticizing this work emphasis must be laid on the fact that it is not only a doctor's dissertation, but is a book published by the Cambridge University Press and sold for \$3.25. Regarded solely as a thesis for the doctorate the work is acceptable, but as an ambitious study of the Greek house it falls far short of its pretensions. In the concluding paragraph (267) the writer says:

Our sole object has been to throw some new light on the nature of the abodes of the Greek race throughout its history, and to make a complete review of architectural development possible.

As a matter of fact, she has thrown no new light on the Greek house, she has neglected all recent discoveries at Delos, and has entirely omitted any reference to streets of houses uncovered at Pergamon and on the island of Thera. This, moreover, is not done for economy of space, since well-worn themes, such as Minoan and Homeric palaces, are discussed at great length, and throughout the book is practiced a useless habit of quoting Greek texts in full and then giving a complete translation in English. Often neither is essential and both are never necessary. Furthermore, even the Greek passages are not above reproach; and the Cambridge Press must be sorely tried by war conditions when so many errors are allowed to slip into a book. (See e.g. the Homeric passages quoted on pages 181, 182, 183 and 185).

The faults of the work are that it is neither accurate nor thorough. Much available material on the subject has been overlooked and other matter is not handled with sufficient discrimination. Its merit lies in the presentation of a great subject for the first time as a unit, which has been constructed of elements not always accessible, and sometimes inconveniently remote. It is the only work that treats the history of the Greek house as a whole; and the conclusions with regard to the persistence of the Mycenaean megaron type into Hellenistic times, as well as the views on the problem of a single or double court arrangement for the classical period, are sound and reasonable. The book, then, is interesting and has considerable value, and its use is indispensable until some archaeologist shall publish an exhaustive study of the subject, which could be advantageously illustrated by photographs of excavated houses as well as by reproductions of architectural plans.

COLUMBIA UNIVERSITY.

T. LESLIE SHEAR.